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A.B.C. TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.

977 - 3252

CALLAN (No. 14)

Prod. No. 1923

"DEATH OF A HUNTER" (W.T.) VTR/ABC/7725

by

MICHAEL WINDER

Designed by
NEVILLE GREEN

Associate Producer
JOHN KERSHAW

Produced and directed by
REGINALD COLLIN

TEDDINGTON STUDIO 2

CAMERA REHEARSAL: From 1000 - Wednesday July 10th '68

V.T.R. 2015 - 2130 - Wednesday July 10th '68

TRANSMISSION: T.B.A.

DURATION: 46'25" + 2 COMMERCIAL BREAKS

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FORBIDDEN

- a -

C A S T

Callan	Edward Woodward
Hunter	Derek Bond
Hunter Impostor	Norman Wooland
Meres	Tony Valentine
Lonely	Russell Hunter
Sir John Harvey	John Wentworth
Susanne	Barbara Leigh-Hunt
Haynes	Derek Waring
Kenny	Terry Scully
Andrews	Michael Meacham
Hunter's Secretary	Lisa Langdon
Striker	John Flanagan

P R O D U C T I O N

Production Assistant	Mary Morgan
Floor Manager	Harry Locke
Stage Manager	Aileen Vernon
P.A. Timer	Paddy Dewey
Make up Supervisor	Mimi Kimmins
Wardrobe Supervisor	Jane Robinson
Call Boy	Richard Mervyn
Technical Supervisor	Dell Randall
Lighting	Brian Turner
Cameras	Dave Hughes
Sound	Peter Sampson
Racks	Bill Marly
Vision Mixer	John White-Jones
Grams	Vic Finch or Tony Morley

- a -

- b -

S T U D I O S C H E D U L E

Camera rehearsal	1000 - 1315
Lunch	1315 - 1415
Camera rehearsal	1415 - 1645
Line up/Makeup	1645 - 1730
Dress Run/Notes	1730 - 1830
Supper	1830 - 1930
Line up/Makeup	1930 - 2015
V.T.R.	2015 - 2130

- b -

CALLAN: (No. 14)

DEATH OF A HUNTER (W.T.)

Prod. No. 1923

V.T.R. 10th July '68

Teddington Studio 2

SCENE BREAKDOWN

Scene	Location	Time	Characters	Cameras	Sound	Shots	Pages
43.	Lonely's Flat	DAY 8 DAY	Callan	2L	A.5	1	1
STOP TAPE							
49.	INT. Hunter's Office	DAY 8 DAY	Callan Hunter Meres	1B/J 2K 3B T'C	C.1 A.2	2-8	2-3
STOP TAPE							
49. ALT.	INT. Hunter's Office	DAY 8 DAY	Callan Hunter Meres	1 B/J 3B 4B T'C	C.1 A.2	9-17	4-5A
STOP TAPE							
15.	INT. Meres' Bedroom	DAY 2 NIGHT	Meres	1F	A.3	18-19	6
STOP TAPE							
17.	INT. Empty Room	DAY 2 NIGHT	Haynes Meres TAPE RUN	1G 2F	C.2	20-21	7
24.	INT. Hunter's Office	DAY 3 DAY	Hunter Meres	1H 2H 4C T'C	C.1 GRAMS.	22-28	8-9
STOP TAPE END OF PART 1							
27.	INT. Lonely's Flat	DAY 3 DAY	Lonely TAPE RUN	2J	A.5	29	10
28.	INT. Hunter's Office.	DAY 3 DAY	Hunter Meres Sir John	1B 2K 3C 4C	C.1	30-41	10-11

Scene Breakdown cont'd

- d -

CALLAN: No. 14.

V.T.R. 10th July '68

Scene	Location	Time	Characters	Cameras	Sound	Shots	Pages
29.	INT. Lonely's Flat	DAY 3 DAY	Lonely	4J	A.5 FX.	42	11/12
34.	INT. Hunter's Office	DAY 6 NIGHT	Hunter Meres Liz. (V/O) TAPE RUN	1J 2H 3B	C.1	43-53	12-14
39.	INT. Lonely's Flat	DAY 8 DAY	Meres Lonely TAPE RUN	1K 2M	A.5 FX.	54-62	15-17
44.	INT. Hunter's Office	DAY 8 DAY	Hunter Meres TAPE RUN	1B 2N 3B	C.1	63-68	18
4.	INT. Hunter's Office	DAY 2 DAY	Callan Hunter	1B 2B 3B 4B	A.2 C.1	69-83	19-20
<hr/> <u>TAPE STOP</u> <hr/>							
2.	INT. Striker's Bedsitter	DAY 1 DAY	Susanne Kenny Striker TAPE RUN	1A 2A 3A 4A	A.1 B.1	84-93	20A-21
5.	INT. Striker's Bedsitter	DAY 2 DAY	Susanne Kenny Striker	3D 4D	B.2	94-96	22
6.	INT. Empty Room	DAY 2 NIGHT	Callan Hunter	1D	C.2	97	22
7.	INT. Striker's Bedsitter/INT. Empty Room	DAY 2 NIGHT	Hunter V/O Callan V/O Susanne Kenhy Striker	1D 3E 4E	C.2 DISTORT	98-101	22-24

- d -

- e -

Scene Breakdown Cont'd

CALLAN: No. 14

V.T.R. 10th July '68

Scene	Location	Time	Characters	Cameras	Sound	Shots	Pages
9.	INT. Striker's Bedsitter	DAY 2 NIGHT	Susanne Striker Kenny	4E	B.2	102	24-25
10.	INT. Empty Room	DAY 2 NIGHT	Callan Lonely	2D 3E	C.2	103-106	25-26
10A.	EXT. Window	DAY 2 NIGHT	Lonely	1E 2C	A.3	108-110	26-27
11.	INT. Striker's Bedsitter	DAY 2 NIGHT	Lonely	3D	B.1 FX.	111	27
12.	INT. Empty Room	DAY 2 NIGHT	Callan	1C	C.2	112	27
TAPE RUN							
13.	INT. Striker's Bedsitter	DAY 2 NIGHT	Lonely Striker (dead)	1A 3J 4A	B.1 FX.	113-114	27
14.	INT. Empty Room	DAY 2 NIGHT	Callan Lonely	1C 2D	A.4 C.2	115-118	28
TAPE RUN							
18.	INT. Empty Room	DAY 3 DAWN	Callan Meres Haynes 2 Special Branch Men	1D 2G 3F/G 4G	C.2	119-135	29-30
TAPE RUN							
22.	INT. Empty Room	DAY 3 DAY	Lonely	1D 2D 3A	A.4 C.2	136-138	31

- e -

- 1 -

SCENE 43. DAY 8. DAY

LONELY'S FLAT

1.	<u>F/U 2L</u>	<u>BOOM</u>
	M.S. Callan at door.	A 5
	Crab R. with him to	
	C.U. with gun. -	
	PUSH IN to T.C.U.	

T A P E S T O P

Cam. 2 to K

- 1 -

SCENE 49. DAY 8. DAY.

INT. HUNTER'S OFFICE.

2. F/U
CUT 3D BOOMS
M.S. Hunter working Cl/A2
at desk

3. CUT 1B
2-shot.
Hunter L.fg.
Callan R.bg. HUNTER A: Callan!
ZOOM IN to
C.U. Callan

T A P E R U N

4. F/U 3
M.S. Hunter - for death

5. CUT 1
a/b
Hold Callan R.fr. MERES: Callan! Callan! Don't!
See Meres C.b.g.
Callan forward into
T.C.U. and away into
2-shot.
Crab R. with Meres to Why, Callan - why ?
frontal 2-shot.

CALLAN: Hunter ... going to kill Soviet

6. CUT 1J President ... on arrival. /
C.U. Meres

MERES: Are you mad? The President
went home three days ago - you've been
missing a month. /

7. CUT 2K
C.U. Callan

CUT T'C T'C
16 mm. End film. Music
R.T.

Cam. 1 next, shot 8
& T'C SCANNER for
Caption Sequence.

8.	CUT 1 (Cap. pos.) Caption: BRICK WALL - 20 x 16	GRAMS: Theme to end
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SUPER CAPTION SCANNER

1.	Callan EDWARD WOODWARD	* *
2.	Meres ANTHONY VALENTINE Lonely RUSSELL HUNTER	* * * *
3.	Hunter DEREK BOND	* *
4.	Hunter Imposter NORMAN WOOLAND Sir John Harvey JOHN WENTWORTH	* * * *
5.	Susanne BARBARA LEIGH-HUNT Haynes DEREK WARING	* * * *
6.	Kenny TERRY SCULLY Andrews MICHAEL MEACHAM	* * * *
7.	Hunter's Secretary LISA LANGDON Striker JOHN FLANAGAN	* * * *
8.	Agents DAVE CARTER BARRIE FLETCHER TONY LEARY	* * * *
9.	Series created by JAMES MITCHELL	* *
10.	Associate Producer JOHN KERSHAW	* *
11.	Designed by NEVILLE GREEN	* *
12.	Produced and directed by REGINALD COLLIN (hold for 15")	*

FADE SOUND & VISION

THAMES SLIDE TO BE
ADDED ON TRANSMISSION.

- 4 -

CLOCK:
VTR/ABC/7725 Pt. 3

SCENE 49. DAY 8. DAY.

INT. HUNTER'S OFFICE

ALTERNATIVE ENDING

9. F/U 3B BOOM
M.S. Hunter working C1/A2
at desk

10. CUT 1B
2-shot
Hunter L.fg./Callan R.bg. HUNTER A: Callan!
ZOOM IN to C.U. Callan

TAPE RUN

11. F/U 3
M.S. Hunter - for death

12. CUT 1
a/b
Hold Callan R.fr.
See Meres C.bg.
Callan forward into
T.C.U. and away into MERES: Callan! Callan! Don't!
2-shot.
Grab R. with Meres to
frontal 2-shot.

TAPE RUN

Cam. 1 to J.

13. F/U 3B
M.S. Callan for shot

TAPE RUN

Cam. 1 next. shot 14

- 4 -

(On Tape Run)

- 5 -

BOOMS
C1/A2

14. F/U 1J
M.S. Meres being hit

TAPE RUN

15. F/U 1J
2-shot Callan L.f.g./
Meres R.bg.

16. CUT 4B
2-shot Meres into chair.
Let Callan enter shot L.
and close to tight 2-shot.

MERES: Why Callan. Why ?

CALLAN: Hunter ... going to kill Soviet
President ... on arrival.

MERES: Are you mad ? The President went
home three days ago - you've been missing
a week.

PUSH IN to C.U. Callan

CUT T1C
16 mm End Film
R.T.

T1C
Music

17. CUT 1 (Cap. pos.)
"BRICK WALL" Cap. (16 x 20)

GRAM
Theme
to en

SUPER CAPTIONS SCANNER:

1. Callan
EDWARD WOODWARD
2. Meres
ANTHONY VALENTINE
- Lonely
RUSSELL PUNTER

Cont'd over

- 5 -

- | | | |
|-----|--------------------------------|---|
| 3. | Hunter | * |
| | DEREK BOND | |
| 4. | Hunter Imposter | * |
| | NORMAN WOOLAND | * |
| | Sir John Harvey | * |
| | JOHN WENTWORTH | * |
| 5. | Susanne | * |
| | BARBARA LEIGH-HUNT | * |
| | Haynes | * |
| | DEREK WARING | * |
| 6. | Kenny | * |
| | TERRY SCULLY | * |
| | Andrews | * |
| | MICHAEL MEACHAM | * |
| 7. | Hunter's Secretary | * |
| | LISA LANGDON | * |
| | Striker | * |
| | JOHN FLANAGAN | * |
| 8. | Agents | * |
| | DAVE CARTER | * |
| | BARRIE FLETCHER | * |
| | TONY LEARY | * |
| 9. | Series created by | * |
| | JAMES MITCHELL | * |
| 10. | Associate Producer | * |
| | JOHN KERSHAW | * |
| 11. | Designed by | * |
| | NEVILLE GREEN | * |
| 12. | Produced and directed by | * |
| | REGINALD COLLIN (hold for 15") | * |

STOP TAPE

Tony Valentine to chan
2 to E: 1 to F

CLOCK NO. VTR/ABC/7725 Pt. 4

(On Tape Stop)

- 6 -

BOOM
A 3

SCENE 15. DAY 2. NIGHT.

INT. MERES'S BEDROOM

18. CUT 1F
M.S. Meres in bed.

SFX.
Telephone
Bell

MERES: Meres.

O.B.

HUNTER B: Charlie here.

19. CUT 2E (as he turns to cam. MERES: Morning Sir. Yes Sir. (PAUSE) /
T.C.U. MERES
Do what?

O.B.

HUNTER B: Let's hope that does the trick.

TAPE STOP

Tony Valentine to change
1 to G: 2 to F: 4 to C

CLOCK NO. VTR/ABC/7725 Pt. 5

Cam. 2 next, shot 20

- 6 -

CLOCK NO. VTR/ABC/7725 Pt. 5. - 7 -
(On T'C - edit point)

BOOM
C.2

SCENE 17. DAY 2. NIGHT.

INT. EMPTY ROOM

20. F/U 2F.

L.S. down passage.

See Meres at door.

Haynes R. of fr.

HAYNES: Mr. Meres?

21. CUT 1G

4-shot

Haynes - Section Three. Did your
executive?

Pan them up stairs
and out of shot -
hold bannister rail.

MERES: Hunter told me your Section were
handling this case ... that I was to meet
you here and co-operate. Is he upstairs?

HAYNES: You will be in charge, of course.
Unofficially.

MERES: Get it over with, then.

TAPE RUN

(Edit point)
1 to H

Cam. 1 next, shot 22

- 7 -

(On Tape Run - edit point)

- 8 -

BOOM
C.1

SCENE 24. DAY 3. DAY.

INT. HUNTER'S OFFICE.

22. F/U LH.

M.S. Meres.
Let Hunter enter
L.bg.

MERES: There must be someone in Section
3 I can talk to. Oh forget it.

23. CUT 4C.

M.C.U. Meres

HUNTER A: What is it Meres?

MERES: Snell's in New York - and he's

24. CUT 1

a/b
Crab R. with Hunter
as he moves to desk -
letting Meres body
edge frame.

been there three days./

HUNTER A: I know.

MERES: Then excuse the impertinence, sir -
but why the why the hell ask me to
fetch him, then ?

HUNTER A: Who asked you ?

25. CUT 2

M.C.U. Hunter

MERES: You did! /

26. CUT 1

a/b

HUNTER A: Did I ? /

MERES: We were arresting Callan - you

27. CUT 2

a/b
Push in to C.U. for
end of speech.

telephoned his flat, and ... Section 3 .../

Cam. 4 next, shot 28.

- 8 -

On Cam. 2, shot 27

- 9 -

BOOM
C.1

HUNTER A: Go on - tell me all about Section
3 and Callan - and what you were doing
arresting Callan - because I'm damned if

28. CUT 4 - I know anything about it! /
C.U. Meres

CUT T'C SCANNER
Caption: End of Part 1

THEME

TAPE STOP

1 to B: 2 to J: 3 to C

END OF PART 1

CLOCK:
VTR/ABC/7725 Pt. 6

Cam. 2 next, shot 29

- 9 -

On Tape Stop
CLOCK: VTR/ABC/7725 Pt. 6

- 10 -

BOOM
A.5

SCENE 27. DAY 3. DAY.

INT. LONELY'S FLAT

29. F/U 2J.
C.U. Lonely. Pan to
box but hold tight
2-shot with box.

TAPE RUN

to repo. Cam. 2 if necessary
Cam. 2 moves to K.

SCENE 28. DAY 3. DAY.

30. F/U 1B
3-shot

INT. HUNTER'S OFFICE.

BOOM
C.1

31. CUT 3C
M.C.U. Sir John

HUNTER A: You know Sir John don't you?/

32. CUT 1
a/b

SIR JOHN: Section 3 haven't got Callan. /

33. CUT 4C
M.C.U. Hunter

MERES: They say not. /

HUNTER A: They haven't. So we can take
it the other side have.

34. CUT 1
C.U. Meres

Because of your co-operation/he thinks he
was arrested by us.

Cam. 2 next, shot 35

- 10 -

35. CUT 2K MERES: It sounded like you./

3-shot. Meres L.f.g./

Hunter C/Sir J.R.

4 to J

HUNTER A: There are dozens of men who could
sound like me. I'd've thought common

36. CUT 1 sense would have made you check back./
a/b

MERES: I'm sorry Sir, we did use the code
word./

37. CUT 3
a/b

SIR JOHN: So right at this moment, Callan
is probably blabbing everything he knows
about the job he was on./

38. CUT 1
a/b

39. CUT 2 MERES: Not Callan./
a/b

40. CUT 1 HUNTER A: Can you find Lonely?/
a/b

MERES: I think so.

HUNTER A: Then find him and see what he

41. CUT 2 can tell you./ Though I doubt if it's very
C.U. Hunter much.
1 to J

42. CUT 4J
CU beer can up to
face with hand, then
hold Lonely throughout
2 to H

On Cam. 4, shot 42

- 12 -

BOOM
A.5

SCENE 29. DAY 3. DAY.

INT. LONELY'S FLAT.

CU Beer can, up to
face with hand, then
hold Lonely throughout.

FX.
Police
car
arriving
Door
slam.

43. CUT LJ

BOOM
C.1

C.U. file.
Pull back to see
Meres.
Pan with file to
Hunter.
Pull back round
desk as he comes
to desk to hold
Hunter L.fg./
Meres R.bg.

SCENE 34. DAY 6. DAY.

INT. HUNTER'S OFFICE.

MERES: Writing Callan off?

HUNTER A: A week on the missing list! NODS.

MERES: I take it as only he and you knew
the job he was on he could give them a lot.

Cam. 2 next, shot 44

- 12 -

HUNTER A: If they could make him talk - yes.

LIZ: Sir?

HUNTER A: Full clearance on Meres in yet?

LIZ: Only for the last twenty years.

44. CUT 2H
Tight 2-shot

HUNTER A: That's enough. / Right back to
your Prep. School.

MERES: I've been suspect?

Crab R. with
Hunter - holding
2-shot. Meres
L.fg./Hunter R.bg.

HUNTER A: Everybody in the Department is
suspect. There's a leak, and it's somebody
who's been in the Section for a long, long
time.

MERES: Callan was working on that?

HUNTER A: Callan I could trust. The
reported leakage often concerned matters
that Callan couldn't have known about. /

45. CUT 1
C.U. Meres

46. CUT 3 (as he turns)
M.C.U. Hunter

MERES: How did you uncover it? /

47. CUT 1
a/b

HUNTER A: When I was in Moscow. /

MERES: If they made Callan talk they'd

48. CUT 3
a/b

know their man was in jeopardy. /

HUNTER A: Exactly, then we'd never find him. Whoever the plant is - his background is watertight. There'd only be one alternative - close down the Section and remove every-

49. CUT 1 body in it. /
a/b

50. CUT 3 MERES: The lot of us? Liquidation? /
a/b

51. CUT 1 HUNTER A: You know the rules. /
a/b

MERES: Then let's hope they don't crack

52. CUT 3 Callan. /
a/b

HUNTER A: And now I've confided in you -

53. CUT 1 let's hope you aren't the leak. /
a/b

TAPE RUN

(Edit point)

1 to K: 2 to M

SCENE 39. DAY 8. DAY.

INT. LONELY'S FLAT.

54. F/U 2M.

M.S. Meres.
Pull back when he
rises and pan to
door. Let Lonely
come into 2/S.
Crab R. with Lonely
to head of bed. Let
Lonely bring us back
to 2/S. with Meres

MERES: Where the hell have you been?
We've been searching all over for you.

LONELY: Sorry, guv .. sorry, Mr. Meres -
but the rozzers had me, hadn't they?
Kept me there three days wouldn't let me
have a lawyer, nor anything!

MERES: Who had you?

LONELY: The Law - the cops.

MERES: Don't give me that - I've been into
every nick in the city. Which station was

55. CUT 1K. it?/
C.U. Lonely

LONELY: Well - I come to think of
it, I don't rightly know. I didn't ask.

MERES: You didn't ask!

LONELY: It wasn't really a nick - it was
this big warehouse. But they were coppers -
where Mr. Callan is. /

56. CUT 2
C.U. Meres

57. CUT 1 MERES: Where? /
a/b

LONELY: In this warehouse place.

MERES: For God's sake, Lonely, where?

LONELY: I don't know, Mr. Meres.

MERES: Come on, man.

LONELY: Well - you see - it was a closed
van they took me in - and brought me back

58. CUT 2 in. /
Tight 2/S.

59. CUT 1 MERES: What did they want you for? /
a/b

LONELY: Murder! But Mr. Hunter - the
bloke what let me out - he said it was all

60. CUT 2 a mistake. / (LONG PAUSE)

61. CUT 1 MERES: Hunter? /
a/b

62. CUT 2 LONELY: Yea - he said it was a mistake. /
2-shot.
Pan them to door.
Crab L with them.

MERES: Right Lonely, move. You're coming
to Headquarters.

TAPE RUN

(edit point)

1 to B: 2 to N: 3 to B

SCENE 44. DAY 8. DAY.

INT. HUNTER'S OFFICE.

63. F/U 3B

T.C.U. Meres oh
the move.

64. CUT 2N (As Meres turns) MERES: Nothing, not a smell. /
C.U. Hunter

65. CUT 3

a/b

HUNTER A: There must be something, Meres./

MERES: There is definitely somebody having
Callan on.

HUNTER A: Is he alright.

MERES: Lonely? Oh he's alright. Scared

66. CUT 1B

2-shot -
Hunter & Meres

but he's trying hard. /

HUNTER A: Keep trying.

67. CUT 3

a/b

Why Meres? Why go to all this trouble? /

68. CUT 2

M.S. Hunter.
Push in to gun.

MERES: Interrogation Sir? /

HUNTER A: There are quicker ways. No
man could last a week.

I feel at times like this mor than a little
paranoic. Full alert Meres - I think we
are in for a little trouble.

TAPE RUN

(edit point) 2 to B: 4 to B

SCENE 4. DAY 2. DAY.

INT. HUNTER'S OFFICE.

69. F/U 2B

C.U. map.
Pull back and
Pan to 2/S.
Hunter/Callan

CALLAN: 124 Minegur Street. The photograph
did the trick - he's been seen.

HUNTER A: I want you to watch him. See
where he goes - who he meets.~ Get a room
opposite - twenty four hours a day, Callan. /

70. CUT 4B

C.U. Callan
Pan L with him

CALLAN: Me and who else?

HUNTER A: Just you.

71. CUT 1B

2/S. Hunter L.fg./
Callan R.bg.

CALLAN: Come off it./ You've got a whole
flaming department geared for surveillance
jobs - one man - me - no can do. /

4 to C

72. CUT 3B (on H's turn)

T.C.U. Hunter

HUNTER A: One man - will have to do.

Can't spare anyone else at the moment. The
Soviet President is coming over in a couple
of days. I've got everybody out checking
all the political undesirables you can think
of in the book. Besides which, you're the
only one I can trust. /

73. CUT 1

a/b
3 to C

Cam. 3 next, shot 74

- Hold Hunter as he
moves L. round desk.
Come back to 2/S.
with Callan R.bg.
- CALLAN: Then would you mind filling me in
on the whys and wherefores? John.
74. CUT 3
M.C.U. Hunter
- HUNTER A: Just watch and report
75. CUT 1
a/b directly to me - nobody else - just to me./
- CALLAN: You're being very secretive.
76. CUT 4C -
T.C.U. Hunter Anybody'd think it was you they were after./
77. CUT 3C
C.U. Callan
78. CUT 4
a/b Is it? /
79. CUT 1
a/b HUNTER A: You know the rules./
- CALLAN: If I don't get to know what it's
80. CUT 4 -
C.U. Hunter all about. The job's not possible./
81. CUT 1
a/b HUNTER A: Callan/- sit down and take that
82. CUT 4 -
M.S. Hunter chip off your shoulder. / Striker is a radio
83. CUT 3 operator for the opposition. /

TAPE STOP

(Edit)

ONTO ROSTRUM:

Cam. 3 to A 1 to A
Cam. 4 to A 2 to A

ON CLOCK:

VTR/ABC/7725 Pt. 7

ON CLOCK:
VTR/ABC/7725 Pt. 7

- 20A -

F'U T/C

T/C

16 mm/35 mm track.
Callan showing photographs to Publican/Shopkeeper/
Landlady/Mother
R.T.

CUT CAPTION SCANNER

Caption: A

CUT T/C

16 mm film
R.T.

CUT CAPTION SCANNER

Caption: B

CUT T/C

16 mm film.
R.T.

CUT CAPTION SCANNER

Caption: C

CUT T/C

16 mm film.
R.T.

CUT CAPTION SCANNER

Caption: D

CUT T/C

16 mm film
R.T.

84. CUT 3A

2-shot Striker's hand
and Susanne R.bg.
Crab R. Panning Susanne
to 2-shot with Kenny.

BOOMS
A.I/B.

Cam. 1 next, shot 85

- 20A -

SCENE 2. DAY 1. DAY.

INT. STRIKER'S BEDSITTER

85. CUT 1A

L.S. thro' bed.
Striker L.fg./
Kenny R.bg.

KENNY: It's Striker he's looking for all

86. CUT 4A

C.U. Striker

right - got a clear photo./

STRIKER: Then it's a bloody good job I

87. CUT 2A

C.U. Susanne

went to ground isn't it?/

88. CUT 4

a/b

SUSANNE: Susanne ... they were onto Striker./

89. CUT 2

a/b

Will do./

90. CUT 3

a/b

You're to break cover ... get yourself seen
about the district.

91. CUT 1

C.U. Kenny

It's confirmed - we kill Hunter./

92. CUT 4

C.U. Striker

93. CUT 3

C.U. Susanne

TAPE RUN

(Edit point to T'C) All cams. to D

SCENE 5. DAY 2. DAY.INT. STRIKER'S BEDSITTER.94. F/U 3D -

C.U. Susanne.

Hold her - pulling
back and panning R.
to 3-shot with
Kenny & StrikerSUSANNE: Yesterday - yes. (BEAT)

He's on the second floor directly opposite.

(BEAT) Yes - everything - where he eats -
drinks. Everything. (BEAT) Right. (BEAT)

Right - I'll mobilise them.

Tonight. You can go out for a last little

95. CUT 4D - drinkies. How'd you like that eh? /

T.C.U. Striker

96. CUT 3 We only want to fix his phone and put

a/b

97. CUT 1D - bugs in his bed. /M.S. chair at
door. Pan slowly
to Callan - then
stay with him.
Bring Hunter into
fg. When he comes
in holding Callan
bg.4 to E
3 to ESCENE 6. DAY 2. NIGHT.INT. EMPTY ROOM.HUNTER A: You should keep this door locked.CALLAN: You expect a lock for three pounds98. CUT 4E - a week? Don't worry I'm getting it fixed. /C.U. loudspeaker
and bottle.
Then use bottle
and glasses to
achieve 3 C.U.s
of Striker/
Susanne/KennyCam. 1 next, shot 99

SCENE 7. DAY 2. NIGHT.

INT. STRIKER'S BEDSITTER:

HUNTER A: I called earlier

C.2
DISTORT

CALLAN: You should have tried the pub
down the road.

HUNTER A: I take it Striker was there.

CALLAN: I was outside in the road.

HUNTER A: Could you get into his flat
tonight?

CALLAN: While he's there? How?

HUNTER A: Walk through the front door.
Nobody would notice. It's an Earls Court
flat. None of the tenants know who the
other tenants are.

CALLAN: Except that that place is an opposition
house. The landlord when I called, denied
knowing Striker .. so it must be. /

99. CUT 1D
2-shot
Hunter L.bg./
Callan R.fg.

Cam. 3 next, shot 100

HUNTER A: There's a handy drainpipe.

CALLAN: I'm not trained as an acrobat.

HUNTER A: Lonely?

CALLAN: There'd have to be a very good reason.

HUNTER A: Striker transmitted this afternoon -
he uses a one-time code when he transmits ...
that means he's got a one-time code pad
somewhere in that flat - I'd like a copy.

100. CUT 3E (on rise)

M.S. Hunter.
Let Callan enter
R.bg. to 2/S.

It's got to be in there. We need it. /

CALLAN: If I took it, he'd know, wouldn't
he? That we'd pick him up.

HUNTER A: You photograph it and Lonely
puts it back again. Easy enough.

101. CUT 1

C.U. Hunter

CALLAN: Perhaps. Is it that important? /

HUNTER A: To me. Yes. I think it will

102. CUT 4E

M.C.U. Striker.
Follow bottle to
Susanne then Pull
back with her to
bed holding Striker
R. of frame.

tie in with what I learned in Moscow. /

On Cam. 4, shot 102

- 25 -

BOOM
B.2
Tracking
back

SCENE 9. DAY 2. NIGHT.

1 to E

INT. STRIKER'S BEDSITTER.

STRIKER: Well?

SUSANNE: Mmm? Oh - let him come - let
him go.

103. CUT 3E
2-shot.
Lonely/Callan

BOOM
C.2

SCENE 10. DAY 2. NIGHT.

INT. EMPTY ROOM.

LONELY: Go in through the flippin' window
while the charlie's in there kipping?
You're off your rocker.
What am I looking for?

CALLAN: I don't know. Any odd-looking
bundle of papers with odd letter written in

Push in slightly blocks like this ... it'd be hidden.
and crab L to
hold 2-shot

Cam. 2 next, shot 104

- 25 -

CALLAN: Cont'd Maybe a writing pad.
It could be a book - I don't know. Just
have a look - see if there's anything that
doesn't fit in with the rest of the room.

LONELY: Not an easy job with the bloke right
there.

CALLAN: You've done it before.

LONELY: Who has?

104. CUT 2D CALLAN: You have./ Wasn't it you who told
C.U. Callan me you'd done a country castle? You'd
been in the bedroom knocking off her ladyship's
sparklers while she was with the leading
man from the local rep. not two yards from

105. CUT 3 you? Didn't you? Didn't you tell me that - /
C.U. Lonely

106. CUT 2
a/b CALLAN: Bloody liar!

107. CUT 3 /
a/b

/2 to C: 3 to D/ SCENE 10A - WINDOW - NIGHT.

108. CUT 1E
C.U. drainpipe.
See hand into shot -
2nd hand into shot -
L. hand moves arm -
wall L. - go with it.

109. CUT 2C
C.U. window ledge
See L. foot into shot.
Let R. Foot join it.
/2 to D/

110. CUT 1E
M.C.U. catch on window.
Hands and head into shot.

SCENE 11. DAY 2. NIGHT.
INT. STRIKER'S BEDSITTER

111. CUT 3D
As directed
1 to C
4 to A

BOOM
B.1
FX.
Faint
dripping
noise

SCENE 12. DAY 2. NIGHT.
EXT. EMPTY ROOM

112. CUT 1C
M.S. Callan at window

BOOM
C.2

TAPE RUN (edit point) Cam. 3 to J
1 to A

113. F/U 4A
As directed

BOOM
C.2

SCENE 13. DAY 2. NIGHT.
INT. STRIKER'S BEDSITTER

114. CUT 1A (Thro' cam. trap)
L.S. under bed.

SFX.
Faint
distant
door
slam

115. CUT 3J

Body and Lonely. See
his face coming up.
Then hold him to out
of window.

/1 to C/

SCENE 14. DAY 2. NIGHT.

INT. EMPTY ROOM

116. CUT 4A

C.U. Striker

BOOMS
A.4/
C.2

117. CUT 1C

M.S. Callan at
window.
Pan with Callan as
Lonely comes in.
Hold 2-shot throughout.

LONELY: Here - take it. Let's get
out of here.

CALLAN: Hang on - you've got to put this
back.

LONELY: Not on your nelly, mate.
Not bleeding likely. Not with him up
there.

CALLAN: He saw you?

LONELY: Not him. He couldn't - not him.

118. CUT 2D

C.U. Callan

Somebody's done him - he's a stiff he is. /

TAPE RUN (edit point) 1 to D: 2 to G: 3 to F:
4 to G

SCENE 18. DAY 3. DAWN.

INT. EMPTY ROOM.

119. F/U 1D -
M.C.U. Callan & box

120. CUT 3F
Group up stairs

121. CUT 4G
Group in hall.
See Meres knock

122. CUT 1 3 to G
a/b

123. CUT 4
a/b
Heavy kicks in door

124. CUT 1 -
L.S. Group

CALLAN: If you'd given me a second - I'd
have opened it, wouldn't I? What the

125. CUT 2G - hell do you want ? /
C.U. Meres

126. CUT 4 - MERES: You. /
C.U. Callan

127. CUT 2 CALLAN: I didn't know you cared. /
a/b

128. CUT 4 MERES: You're under arrest, David. /
a/b

129. CUT 2 CALLAN: You what! What's the charge. /
a/b

MERES: Espionage - Para 19 - Defence of
the Realm Act 1949. /

130. CUT 1
Group.
Chair fg.

Cam. 3 next, shot 131

CALLAN: Get lost!

MERES: What was that for ?

131. CUT 3G (thro' door) HAYNES: He was going for it. /
M.L.S. Haynes

SFX.
Telephon
Bell

Hello? Yes Sir?

132. CUT 1 For you/- Hunter, sir.
a/b

133. CUT 3 /
C.U. Meres

MERES: Sir. Collect Snell and bring
him to HQ Right Shall I bring

134. CUT 1 (as Meres turns in Callan first, / or?
Head)

Group shot

Right Sir.

135. CUT 3 /
2-shot.
Haynes/Meres You're to take Callan in. I'm to collect
Snell.

HAYNES: Who's Snell?

MERES: A head-shrinker who's good at getting
questions answered.

HAYNES: Oh - Meres, stay in call - we shall
need to ask you a few questions as well.

TAPE RUN (edit point) 2 to D: 3 to H

SCENE 22. DAY 3. DAY.

INT. EMPTY ROOM

136. CUT 3H

Lonely up stairs.
Pull back to door
with him.

LONELY: V/O: Mr. Callan!

137. CUT 1D

M.S. Lonely.
Stay with him.

138. CUT 2D

Lonely and box.

FADE SOUND AND VISION